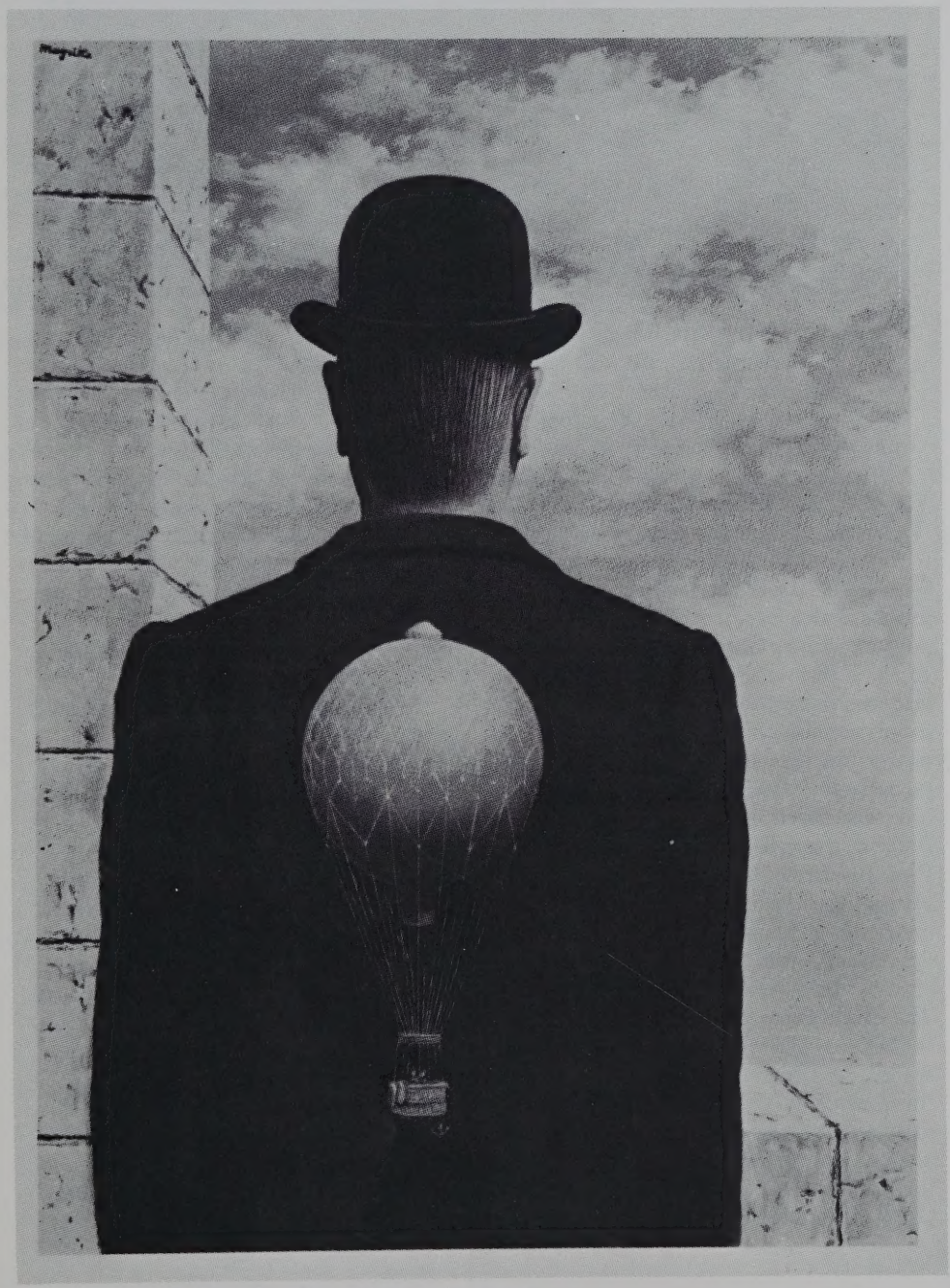
IFAR reports

Volume 12, Number 4
April 1991

Formerly the Stolen Art Alert and Art Research News



René Magritte's Sans Famille *stolen in the 1980s.*

Bona Fide Boudin

Byelorussia Seeks National Relic

Quedlinburg Treasure Will Return

Koenigs Drawing Repatriated

Authentic Boudin Identified by IFAR

IFARreports
incorporating *Stolen Art Alert*

Volume 12, Number 4
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L'avant-port du Havre *(1894) by Eugène Boudin.*

With all the misattributed, forged, stolen, hijacked, and plundered works of art that IFAR is asked to deal with in the course of each day, it is indeed a pleasure for the Authentication Service to bring some good news to our readers. Within the last twelve months, we have been involved in examining, among others, two paintings that have turned out to be authentic: one, a heretofore unknown harbor scene by Eugène Boudin; the other, a later version by Rosa Bonheur of her famous "The Horse Fair," which I will discuss in a forthcoming issue of *IFARreports*.

The Boudin is a view of the entrance to the busy port at Le Havre. The artist, born in 1824, is well-known for his seascapes, harbor, and beach scenes, and records here the allure of this harbor as a place for pleasure sailing, shipping, and industry. Here, as in so many of Boudin's paintings, a low horizon line emphasizes the wide cloud-filled sky. An early proponent of plein-aire painting, he was admired particularly for his natural treatment of skies. It was in Normandy that Boudin introduced Claude Monet to painting in the out-of-doors. This work is signed, "Le Havre E. Boudin - 94" at lower right.

The picture has been sequestered in a private family collection in the United States for fifty years and for that reason was unknown at the time the Boudin expert, Robert Schmit, was preparing his 1973 three-volume catalogue raisonné of the artist's work, and the "Premier Supplement" to his catalogue published in 1984. However, the painting is very similar to other views that Boudin painted of Le Havre in 1894 that include, in particular, the buildings overlooking the harbor at right, the various rowboats with oarsmen in the foreground, and the large steamship anchored at port with smoke emerging from its funnels.

For a definitive opinion on this work, IFAR arranged for Mr. Schmit

to examine this picture while on a trip here last fall. A member of IFAR's Art Advisory Council, he is a prominent Paris art dealer and is recognized as the preeminent expert on Boudin. After seeing it directly, he had no hesitation about accepting the work as genuine.

In a conversation with Mr. Schmit, IFAR learned that he had never seen the picture before and gives it the title, "L'avant-port du Havre" (The Outer Harbor of Le Havre), identifying it as he has other works in this 1894 series. In addition, he has allotted a Boudin Archive number to the painting and will list it with an illustration in the "Second Supplement" to his catalogue raisonné which is in preparation.

During this past year, IFAR has examined and provided written opinions on works for a wide variety of clients, including several dealers, an appraiser, a curator for a major corporate collection, a lawyer representing an elderly private client, and any number of private collectors. We have prepared an information sheet on the Authentication Service and would be pleased, on request, to send it to anyone with a serious inquiry.

Virgilia H. Pancoast

Quedlinburg Settlement Paves Way for Treasures' Return

Forty-six years after an American soldier took medieval treasures from the cave where they were stored, his heirs – almost $3 million richer as a result of their brother's misdeed and a German foundation's willingness to pay – have agreed to return the precious objects to Germany. (See *IFARreports*, July 1990.) The parties to the Dallas lawsuit announced in January that they were settling out of court. "Final wording has yet to be worked out," said Thomas R. Kline, the attorney who represents the Quedlinburg church and the German Foundation of the States. After the settlement, the art is expected to be on view for two months at the Dallas Museum of Art before it makes the return voyage.

The German plaintiffs are being asked to tell U.S. authorities that they are content with the return, an implicit request that the government not pursue the defendants. Possible criminal action in transporting the manuscript to Switzerland for sale and tax evasion have been investigated, but no charges have yet been brought. The wording of the settlement may seek to characterize the exchange of Quedlinburg Treasures for cash in some way other than a sale, so that the money might not be taxable. A private settlement would not be binding on government authorities.

Last spring, the Cultural Foundation of the States (Kulturstiftung der Länder) agreed to pay a "finder's fee" of $3 million for Quedlinburg's Samuhel Gospels, a highly important luxury manuscript of the Carolingian period. John Torigian, a lawyer representing Jack Meador and Joan Meador Cook, the brother and sister of the lieutenant who died in 1980, brought the book to Switzerland and arranged its sale through a Bavarian dealer in manuscripts, Heribert Tenschert. The transaction was widely reported and led to the discovery of more Quedlinburg treasure in a bank vault in the Meadors' hometown of Whitewright, Texas. The priceless works were there as collateral for a loan. The Church of Quedlinburg then sued for their return. The settlement assures both sides an end to a long legal wrangle of uncertain outcome. The Germans will get all the Quedlinburg objects in the bank for somewhat less than they had agreed to pay for the Gospels alone.

In choosing to pay the heirs of a thief, the German foundation has opened itself to further "offers" from others who possess Joe T. Meador's "war booty." He gave an unknown number of objects to friends and casual acquaintances in his social circle in Dallas. If no charges are brought against the heirs, what will deter the others from trying to arrange similarly lucrative exchanges?

It is hoped that the liturgical objects will return to Quedlinburg, the medieval cloister enriched by imperial gifts from the Ottonian dynasty in the 10th and 11th century. When added to the twenty still in Quedlinburg, the ten objects from Texas would almost restore the treasury to its original size. A suitably secure housing to display the newly-famous works would be needed, an expensive proposition for the poor East German town. The treasure would undoubtedly attract tourists and scholarly visitors to Quedlinburg.

Constance Lowenthal

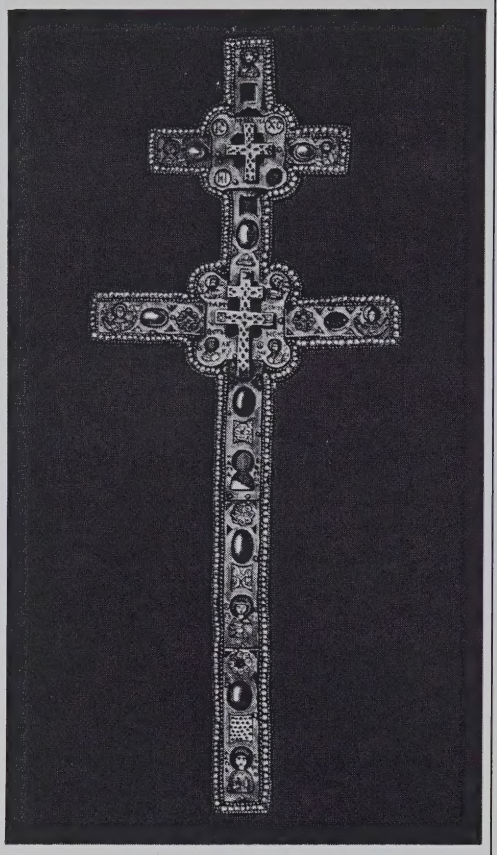
Byelorussia Seeks Medieval Cross of Euphrosyne

The Second World War resulted in heavy, often irreparable damage to Byelorussian culture, and to the museum, library, and archive collections of Byelorussia. In the summer of 1941, a number of valuable treasures worth more than 60 million rubles disappeared from the State Moguilev Regional Museum of History alone. As was stated in the report of 22 December 1944, among the missing objects were an archaeological collection of stone tools and other objects of material culture (about 500 pieces); a numismatic collection (about 18,000 coins); a collection of old steel and firearms and armor (280 pieces); about 170 wood carvings by Byelorussian craftsmen of the 16th-18th centuries; over 150 icons by Byelorussian artists of the 13th-18th centuries; chasubles, icon frames, and other church-plate (about 1,900 pieces); gold and silver keys to the city of Moguilev made in the 18th century; and a large collection of Byelorussian national garments.

Before the war, the museum had 175 Byelorussian manuscripts and old prints of books and acts, paintings of "Saint Catherine," "Joseph Obluchnik," "Mary," and "Christ" by the well-known Russian artist, Vladimir Boroviskovski, a portrait of Zubov by Dmitry Levitsky, and other works of art. All these treasures were, according to one source, seized by the Germans or moved to the East and were either lost on the way or ended up in someone's private collection, according to other data. Another possibility that has been mentioned is that they may have been given to the USA as part of the lend-lease payments.

But the most precious exhibit to have disappeared from the Moguilev museum in the summer of 1941 is the Cross of St. Euphrosyne of Polotsk, a national relic. The fate of this unique work of old Byelorussian decorative and applied art still remains a mystery.

The altar orthodox Cross of Euphrosyne of Polotsk, the duchess-enlightener, was made to her order by a local artisan, named Lasarus Bogsha,



This image of the lost cross is probably a photograph with "additions" by an artist. IFAR hopes to receive photographs in the near future.

and was to stay forever in the church of St. Saviour, also built at her direction. The cross had a wooden base, the front side of which was covered by gold plaques (21 in all), bearing enameled images of saints, ornament, and with holes for precious stones and relics of saints' bodies. Its sides were covered with 20 plaques, which bore engraved inscriptions.

The back of the cross also had images of saints (John Chrysostom, Vassily the Great, Stephan, Pantelemion, etc.) and the following inscription in small letters, bearing the name of the artisan: "Lord, help thy servant Lasarus named Bogsha who has crafted this cross for the church of St. Saviour." The inscription also stated its value: gold- and silversmith work with precious stones and pearls worth 100 grivas. Here there was also a malediction intended for all those who would try to take the cross from the church: "May it never be removed from the monastery (...) curse be upon him by the Divine Trinity and Holy Fathers...." Yet, despite such warnings, the dukes of Smolensk soon took it away from Polotsk. Tsar Vassily III brought the relic from Smolensk to Moscow after 1514. Almost fifty years later, in 1563 Ivan the Terrible, Tsar of Muscovy, evidently fearing the curse, returned the cross to Polotsk.

The fate of the Polotsk craftsman's masterpiece was no less dramatic in later centuries. In 1928, it was removed from the cathedral and brought to Minsk for scientific examination and evaluation. It became obvious at that time that several of the cross's precious stones were missing.

Soon after, in connection with the plan to transfer the capitol of Soviet Byelorussia from Minsk to Moguilev, the cross, together with many other works of Byelorussian art, were handed over to the Historic Museum in Moguilev, where it was exhibited for some time before it was placed in a vault. This was done to prevent believers from coming to the museum to worship the cross. Thus, it was seen for the last time in Moguilev at the end of the 1930s. Together with other valuable exhibits that were mentioned above, it disappeared at the beginning of World War II.

In the 1960s Byelorussian scholars, writers, and church leaders made repeated efforts to find out what had happened to the cross. Inquiries were made among old residents of Moguilev, including I. Migulin, the pre-war director of the museum. The effort was given extensive press coverage, and letters were sent to many museums. The Hermitage Museum in Leningrad replied that according to the late Professor B. Shelkovnikov and Professor B. Sapunov, after World War II the cross was allegedly seen in Western Europe, where it was said to have been

purchased at an auction for the Morgan Foundation. There is yet another version: the cross found its way to Australia and is supposedly kept in one of the banks.

Following the reply of the Hermitage Museum, the Byelorussian delegation to the 45th session of the UN General Assembly in October 1990 sent an official inquiry to the Pierpont Morgan Library which after some time sent a negative answer and a suggestion to contact *IFARreports*. The advice was followed and this article is the result. It is hoped that this article will attract the attention of the world cultural community to the tragic fate of the Cross of Euphrosyne of Polotsk and other treasures, which disappeared from the Moguilev museum, and will help to bring them home or at least to find out where they are now.

We ask that anyone with information about the fate of these cultural objects contact:

Permanent Mission to the U.N. of the
Byelorussian SSR
136 East 67th Street
New York, N.Y. 10021

It should be added that the name of Euphrosyne of Polotsk, one of the first Byelorussian saints, is revered not only in Polotsk, Byelorussia, but in many parts of the world including America. There are churches in South River (New Jersey) and one in Toronto dedicated to St. Euphrosyne of Polotsk.

The Cross of Euphrosyne was long believed to work miracles and remains the pride of the national culture.

This is why not only believers but all of the Byelorussian people are waiting impatiently for its homecoming.

Professor A. Maldis
Doctor of Philosophy
Chief, Department of Pre-Revolutionary Byelorussian Literature
Institute of the Academy of Sciences of the Byelorussian SSR, Minsk

Baldung Grien Drawing Returned to The Netherlands

Virgin and Child *by Hans Baldung Grien, returned to The Netherlands for "undisclosed consideration."*

As a result of a settlement for "undisclosed consideration," a Hans Baldung Grien drawing, missing since the Second World War, was carried back to Holland late in March. The drawing was returned by the Estate of Ian Woodner. A year ago, The Netherlands announced that it was actively seeking the return of Franz Koenigs's collection of old master drawings. The government published a fully illustrated catalogue of the 526 missing works from this outstanding collection of over 3,000 drawings formed by Franz Koenigs, a financier who fell on hard times in the early 1930s. It was purchased from his bankers for the Museum Boymans in Rotterdam. (See *IFARreports*, February/March 1990.)

The drawings soon caught the eye of Hitler's grand acquisitor, Hans Posse, director of the Dresden Picture Gallery, who was amassing art for the Führer's proposed museum in Linz. As the military prospects of the Third Reich began to dim, Hitler shelved his museum plans, and the inventory was stored in a castle in Saxony. When the area was liberated by the Soviet army, thousands of works of art were carried to the USSR. The Koenigs drawings are believed to be there too, but some surfaced in the west in the early 1980s, and The Netherlands realized that a major effort would be timely, as the new openness in the Soviet Union might allow drawings to filter into Europe.

One drawing, a Virgin and Child by the sixteenth-century German artist, Hans Baldung Grien, turned up in the prominent New York collection of Ian Woodner. The Netherlands approached Mr. Woodner to ask for its return; rebuffed, they brought suit. It is common for trials to be delayed by procedural motions and other steps, and indeed, a time-consuming translation of voluminous Dutch documents and legal statutes was underway when Mr. Woodner died. His heirs and The Netherlands subsequently negotiated a settlement for the return of the drawing. One of the fascinating questions which might have been determined in the trial is whether the decrees of the Dutch government in exile, declaring invalid such sales of national treasures for worthless Reichmarks, would have been recognized by a U.S. court.

C.L.

Recoveries

Tip Leads To Recovery

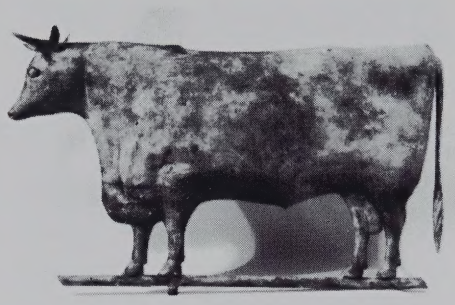
Acting on an anonymous tip, Detective Joseph P. Keenan of New York's Major Case Squad, recovered two paintings valued at $1.4 million. Stolen just before Christmas, they belonged to the Robert Miller Gallery (*IFARreports*, January 1991, no. 9 and no. 12). *Sales Girls* by David Salle and *The Eye is the First Circle* by Lee Krasner were found on February 28. Wrapped in packing paper, they had been left in the lobby of the Radio City apartment building on West 49th Street.

One of a number of thefts that took place just before Christmas, these two works were taken on December 19 from the Gramercy Park apartment of John Cheim, director of the Robert Miller Gallery. Though the paintings have been recovered, the New York City Police Department is continuing its investigation into the theft. An interstate search has been launched for a person or persons who may have knowledge of the theft.

Weathervane Recovered After Sale

Stolen on November 6, 1990, a gilded steer weathervane signed Harris was recovered in Westchester county thanks to an alert reader of the *Maine Antiques Digest*. The weathervane (*IFARreports*, January 1991, no. 134) disappeared from a Westchester county private estate but surfaced only six days later at a Carl Nordblom auction in Dedham, Massachusetts, where it sold for $4,950, including the 10% buyer's premium.

A *M.A.D.* reader spotted the weathervane illustrated in a story on the auction and recognized it as the one stolen a few days prior to the auction. Notified of the identification, Carl Nordblom helped police track the weathervane. It was sold several times after the auction. Eventually, it was recovered from a private collector in Connecticut. The last price for the weathervane was $7,500. So rapid was the recovery, that a notice of the theft prepared on behalf of the owner had not even been printed at the time of the recovery.



Gilded steer weathervane surfaced at auction.

Paintings Recovered in Massachusetts

Three American 19th-century paintings, including a pair of anonymous portraits and one attributed to Ammi Phillips, have been returned to their owners (*IFARreports*, February/March 1991, nos. 283-85). A fourth painting by Dixie Selden entitled *Cintra* (*IFARreports*, February/March 1991, no. 204) was also recovered. Stolen along with other items in a burglary in Cambridge, Massachusetts, the portraits turned up at a New England auction house. Other items including an engraving and silverware have been recovered, too.

The consignor had bought them at a flea market in New Hampshire. Recognizing the paintings from a notice circulated by the owner, the auction house assisted the police in their recovery.

Similar circumstances resulted in the recovery of the Selden painting, which had found its way to the Boston area where an individual recognized the work after seeing it on display. Notified of the painting's whereabouts, the local police took possession of the painting and have returned it to the owners.

IFARreports Helps Recover Jupiter

Stolen on November 27, a 2nd-century Roman marble depicting *Jupiter Enthroned, Jupiter Capitolinus* was recovered on March 19 (*IFARreports*, January 1991, no. 192; illustrated on the back cover of this issue). Four months after the theft, the sculpture, valued at $90,000, had apparently moved only three blocks. Taken by two thieves from the Daedalus Gallery on 57th Street, it was brought to Christie's for consignment.

Judith Nugee, Christie's London expert on antiquities, recognized the piece from the story on the theft in the January issue of *IFARreports* shortly after seeing it in storage at Christie's. Patricia Hambrecht, Christie's counsel, called IFAR and then called Detective Joseph P. Keenan of New York's Major Case Squad.

Det. Keenan recovered the object from Christie's, and later that same day, Thomas Swope of Daedalus identified the sculpture as the one stolen on November 27. In cooperation with the police, Christie's asked the potential consignor to come to their offices to sign a contract. Upon leaving, the man was arrested and was charged with grand larceny and possession of stolen property. Investigation into the theft is continuing, and the police are following possible leads that may result in additional arrests.

Anna J. Kisluk

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

COURTOIS, Jacques, called Le Bourguignon (French, 1621-76). *Battle Scene.* Oil on canvas. 90.0 x 105.0 cm. *87.151.1. Vicenza, Italy. Mar. 8 '86 (*IFARreports,* Jun. '87, no. 443).

COURTOIS, Jacques, called Le Bourguignon (French, 1621-76). *Battle Scene.* Oil on canvas. 90.0 x 105.0 cm. *87.151.2. Vicenza, Italy. Mar. 8 '86. (*IFARreports,* Jun. '87, no. 444).

HÉBERT, Antoine August Ernest (French, 1817-1908). *Mona Luccia.* Oil on canvas. 40.0 x 31.0 cm. *91.44. Paris, France. Jul. 4 '90.

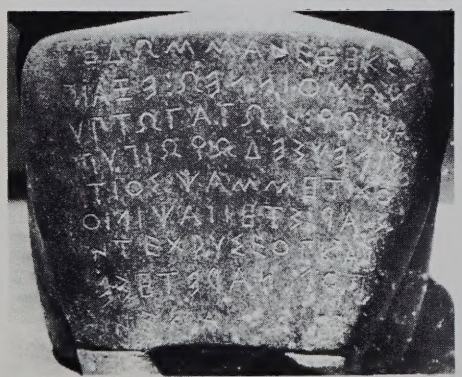
SELDEN, Dixie (American, 1868-1935). *Cintra,* 1928. Oil on canvas. 73.7 x 61.0 cm. *91.114.4. Cambridge, MA. Jan. 19 '91. (*IFARreports,* Feb./Mar. '91, no. 204).

Folk Art

PHILLIPS, Ammi, Attr. to (American, 1787/88-1865). *Little Girl with Pink Shoes.* Oil on canvas. 78.8 x 55.9 cm. *91.114.1. Cambridge, MA. Jan. 19 '91 (*IFARreports,* Feb./Mar. '91, no. 283).

Unknown. American, 19th century. *Portrait of Edmund Johnson,* ca. 1810. Oil on canvas. 71.0 x 53.3 cm. *91.114.2. Cambridge, MA. Jan. 19 '91 (*IFARreports,* Feb./Mar. '91, no. 284).

Unknown. American, 19th century. *Portrait of Mrs. Johnson,* ca. 1810. Oil on canvas. 71.0 x 53.3 cm. *91.114.3. Cambridge, MA. Jan. 19 '91 (*IFARreports,* Feb./Mar. '91, no. 285).



Egyptian block statue, detail of recto.

Information Sought

Egyptian block statue, verso.

Egyptian, Early Dynasty XXVI. Headless block statue. Basalt. 21.0 x 21.0 cm. A squatting man, his knees drawn up and his arms crossed on his knees. On the front of the garment is a nine-line inscription in Greek which mentions Psammetikhos, the last Egyptian king. *91.118.

If you have information on the whereabouts of the above, please contact:

Government of the Republic of Turkey
c/o Turkish Consulate General
821 U.N. Plaza
New York, NY 10017
212-949-0160

Silver coffee pot.

Silver creamer and sugar.

Silver samovar.

Silver coffee service consisting of a samovar, coffee pot, creamer, and sugar. The service is in the possession of the FBI in Buffalo, NY. If you have any information, please contact Special Agent Paul M. Bellitto, FBI, Buffalo Division, 615 Main Street, Niagara Falls, NY 14302, (716) 285-9215.

Corrections

Please note the following correction to no. 14 (IFAR no. 91.59) in the January issue of *IFARreports* and make the appropriate change to your index for that issue.

The name and nationality of the artist should read as follows:

Spanish, 19th Century

DOMINGO Y MARQUES, Francisco (1842-1920)

Please add the following information to no. 95 (IFAR no. 91.106.1) in the January issue of *IFARreports:* plate nos. 1, 2, 4, 5, and 6 were stolen from a portfolio of etchings titled, *Marti i Pol* by Joan Miró (Spanish, 1893-1983), 1980, signed and numbered 23/50.

Missing Art Alert

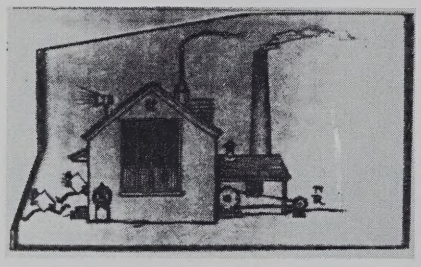
Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Paintings, Pastels, Mixed Media Works, Watercolors

DAUMIER, Jean (French, 20th century). *Sunday in Paris,* ca. 1919. Oil on canvas. 62.2 x 91.4 cm. Signed in l/r.



ROCKWELL, Norman (American, 1894-1978). *The Factory,* 1946. Pencil drawing. Approx. 35.6 x 25.4 cm. Written in red along the bottom below the structure is the signature of an unknown person. *82.328. Laguna Niguel, Ca. Jul. '82.

Fine Arts

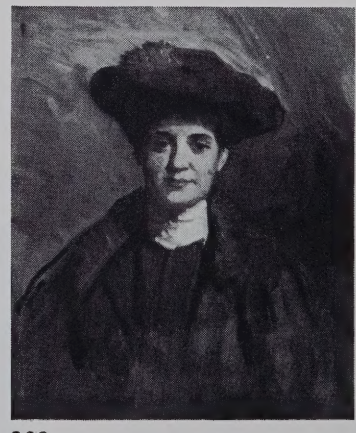
Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

301 DUVENECK, Frank (1848-1919). *Gloucester Pier,* ca. 1900. Oil on canvas. 61.0 x 76.2 cm. Inscribed on verso: "Frank Duveneck." *91.133.4. New York, NY. Jul. 1 '89. *Reward.*

301

302



303

Stolen Objects

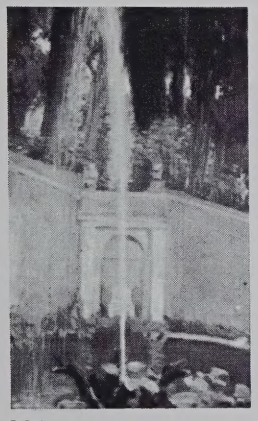
The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

304

305



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307

302 DUVENECK, Frank (1848-1919). *Portrait of a Woman in Feathered Hat,* ca. 1887. Oil on canvas. 76.2 x 66.0 cm. Inscribed on verso: "Frank Duveneck." *91.133.3. New York, NY. Jul. 1 '89. *Reward.*

303 DUVENECK, Frank (1848-1919). *Portrait of a Woman with Hat and Fur,* ca. 1885. Oil on canvas. 71.1 x 61.0 cm. Inscribed on verso: "Frank Duveneck." *91.133.1. New York, NY. Jul. 1 '89. *Reward.*

304 DUVENECK, Frank (1848-1919). *Portrait of a Young Woman in Red,* ca. 1890. Oil on canvas. 71.1 x 61.0 cm. Inscribed on verso: "Frank Duveneck." *91.133.2. New York, NY. Jul. 1 '89. *Reward.*

305 FEININGER, Lyonel (1871-1956). *Street Scene,* 1922. Watercolor and black ink. Signed in l/l, dated in l/r: 28 9 22. *91.143.6. Elsloo, Friesland, The Netherlands. Aug. 31 '90.

306 FOOTE, Mary Hallock. *Fountain at Fiesole, Italy,* 1895-1900. Oil on canvas. 76.2 x 48.3 cm. Signed in l/r with estate stamp on verso. *91.136.7. Orange, CT. Mar. 14 '91. *Reward.*

307 FOOTE, Mary Hallock. *Garden Path, Giverny,* 1890-1900. Oil on canvas. 54.6 x 45.7 cm. *91.136.8. Orange, CT. Mar. 14 '91. *Reward.*

308 FOOTE, Mary Hallock. *Portrait of a Young Woman,* ca. 1895. Oil on canvas. 45.7 x 38.1 cm. Estate stamp on verso. *91.136.5. Orange, CT. Mar. 14 '91. *Reward.*

309 FOOTE, Mary Hallock. *Portrait of Frederick MacMonnies,* 1890-1900. Oil on canvas. 43.2 x 40.6 cm. *91.136.9. Orange, CT. Mar. 14 '91. *Reward.*

310 FOOTE, Mary Hallock. *View from the Artist's Studio, Paris,* ca. 1899. Oil on canvas. 55.9 x 33.0 cm. Estate stamp on verso. *91.136.6. Orange, CT. Mar. 14 '91. *Reward.*

311 Unknown. *Portrait of a Young Girl,* ca. 1850. Oil on canvas. Approx. 101.6 x 101.6 cm. Probably Southern, in period gold-leaf frame. *91.159. Coconut Grove, FL. Nov. 30 '90.

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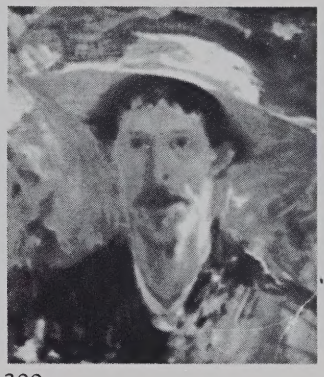

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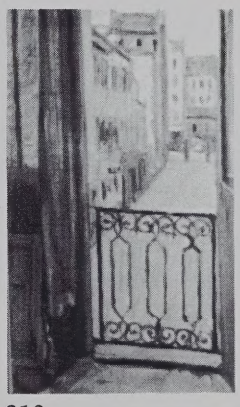

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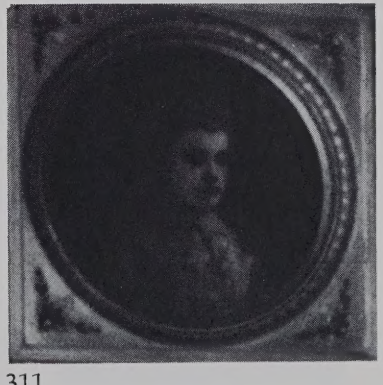

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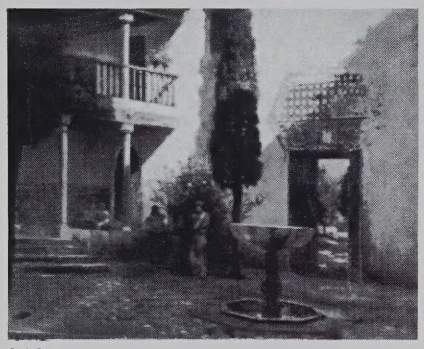

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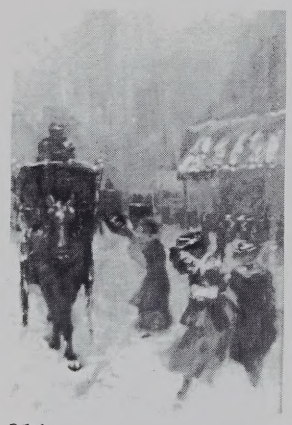

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312 Unknown. *Young Girl with a Doll,* ca. 1895. Oil on canvas. Approx. 172.7 x 88.9 cm. Framed in 12.7 cm. Whistler frame. *91.136.10. Orange, CT. Mar. 14 '91. *Reward.*

313 WEEKS, Edwin Lord (1849-1903). *In the Harem Courtyard,* ca. 1880. 66.0 x 81.3 cm. Signed in l/l and bears E.L. Weeks plaque. *91.136.3. Orange, CT. Mar. 14 '91. *Reward.*

American, 20th Century

314 CLAY, Elizabeth C. Fisher. *Hailing a Cab in the Snow,* ca. 1909. Oil on canvas. 76.2 x 50.8 cm. Labels on verso. *91.136.4. Orange, CT. Mar. 14 '91. *Reward.*

315 DOUGHERTY, Paul. *Seascape,* 1920-40. Oil on canvas. Approx. 121.9 x 152.4 cm. with frame. Depicting a stormy bluish-green sea crashing against large brown rocks at right, with an expanse of sky at left. *91.163.1. Tannersville, NY. Jan. 14 '91. *Reward.*

316 HAWTHORNE. *Standing Nude.* Oil on canvas. 121.9 x 91.4 cm. with frame. A nude woman with black hair seen from the rear, with a leaf painted on her buttocks. The name of a New York restorer inscribed on verso. *91.163.2. Tannersville, NY. Jan. 14 '91. *Reward.*

317 LEVY, Alexander Oscar (b. 1881). *The Japanese Kimono,* 1915. Oil on canvas. 91.4 x 61.0 cm. Signed in l/r and dated. *91.136.1. Orange, CT. Mar. 14 '91. *Reward.*

318 SHINN, Everett (1876-1953). *Flower Market, Paris.* Pastel on canvas. 64.8 x 92.1 cm. Signed in l/r: E. Shinn. *91.165. Miami, FL. Dec. 9 '90.

319 STODDARD, Alice Kent. *The Garden,* 1911. Oil on canvas. 76.2 x 91.4 cm. Signed in l/r. *91.136.2. Orange, CT. Mar. 14 '91. *Reward.*

Belgian, 20th Century

320 MAGRITTE, René François Ghislain (1898-1967). *Sans Famille,* 1954. Oil on canvas. 74.9 x 55.2 cm. Signed in u/l. *91.166.2. New York, NY. Jan. 1 '80.

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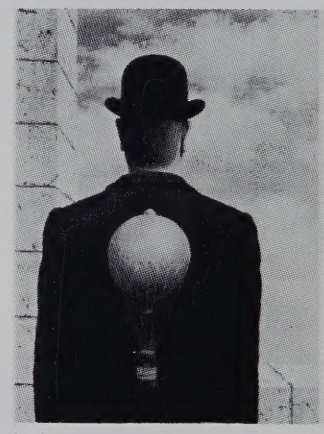

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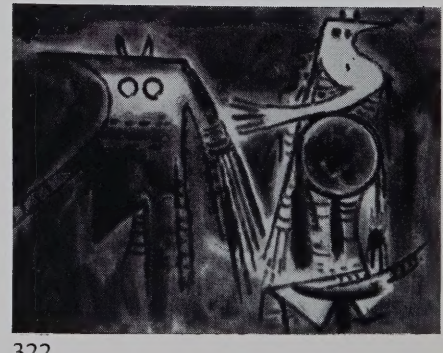

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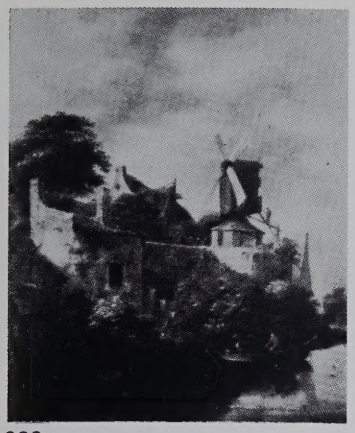

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Cuban, 20th Century

321 LAM, Wifredo (b. 1902). *African Mask.* Oil on canvas. 25.0 x 30.0 cm. 91.158.11. Stocksund, Sweden. Jul. 19 '90.

322 LAM, Wifredo (b. 1902). *African Masks,* 1964. Oil on canvas. 70.0 x 100.0 cm. Signed and dated in l/r. *91.158.2. Stocksund, Sweden. Jul. 19 '90.

Dutch, 17th Century

323 MOLENAER, Klaes (1630-76). *Windmill on a River Bank.* Oil on panel. 41.5 x 39.5 cm. Signed in l/r. *91.149.1. Querfurt, Germany. Jun. 14 '90.

324 MOLIJN, Pieter de (1595-1661). *Peasant Landscape.* Oil on panel. 47.5 x 63.0 cm. *91.149.2. Querfurt, Germany. Jun. 14 '90.

325 SAFTLEVEN, Herman, the Younger (1609-85). *River Landscape.* Oil on panel. 42.0 x 54.0 cm. Monogrammed in l/l: HS. A section of canvas adhered to the verso. *91.149.3. Querfurt, Germany. Jun. 14 '90.

Dutch, 19th Century

326 JONGKIND, Johan Bartold (1819-91). *Church in France,* 1871. Oil on canvas. 30.0 x 38.0 cm. Signed and dated. *91.155.3. Bergen, The Netherlands. Oct. 31 '90.

327 JONGKIND, Johan Bartold (1819-91). *Harbor by Moonlight,* 1876. Oil on canvas. 37.5 x 45.5 cm. Signed and dated. *91.155.4. Bergen, The Netherlands. Oct. 31 '90.

328 JONGKIND, Johan Bartold (1819-91). *Port at Rotterdam,* 1869. Oil on canvas. 32.0 x 41.0 cm. Signed and dated in l/l. *91.155.1. Bergen, The Netherlands. Oct. 31 '90.

329 KOEKKOEK, Barend Cornelis (1803-62). *Winter Landscape.* Oil on panel. 23.5 x 30.0 cm. *91.150. Amsterdam, The Netherlands. Jul. 20 '90.

330 SCHOUTEN, Gerrit Jan (b. 1815). *Farmyard with Cows, Sheep, Hens, and a Dog.* Oil on canvas. 160.0 x 140.0 cm. Signed in l/r. *91.142. Lommel, Belgium. Aug. 22 '90.

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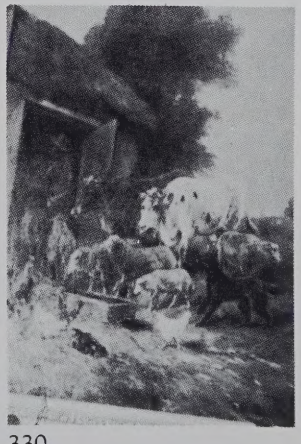

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Dutch, 20th Century

331 KEMPER, Charles Jean (b. 1913). *Portrait of a Young Woman,* 1946. Oil on canvas. 38.0 x 29.0 cm. Signed and dated in u/r: '46. *91.147.5. 's-Gravenhage, The Netherlands. Nov. 4 '90.

332 LEEUWEN, Hendrik "Henk" van Oudewater (b. 1890). *Jacques Witjens,* 1915. Watercolor with chalk. 30.0 x 24.5 cm. Monogrammed and dated in l/r. *91.147.3. 's-Gravenhage, The Netherlands. Nov. 4 '90.

333 SMET, Léon de (1881-1966). *Seated Nude.* Oil on canvas. 57.0 x 42.0 cm. Signed in l/r. *91.147.6. 's-Gravenhage, The Netherlands. Nov. 4 '90.

334 SOER, Christiaan (1882-1961). *Fish Market in Delft,* 1920. Oil on canvas. 41.0 x 28.0 cm. Signed in l/r. *91.147.8. 's-Gravenhage, The Netherlands. Nov. 4 '90.

English, 20th Century

335 WOOD, Robert (b. 1895). *Mountain of the Holy Cross.* Oil on canvas. 63.5 x 76.2 cm. *91.171. Fort Worth, TX. Oct. 8 '90.

Flemish, 16th Century

336 Unknown. A triptych panel with: *St. Andrew Adored by Hendrik Pauw and His Four Sons.* Oil on panel. With two family coats of arms in upper left and right corners, inscribed on the frame below: "Hier leit begraven Hendrijck Pauw die stierf in het jaar onzes Heeren 1500 den eersten dag van september. Bid voor de ziel." On the verso, a painting of the Virgin and Child in a fictive niche. *91.141. The Hague, The Netherlands. May 11 '90.

Flemish, 17th Century

337 RUBENS, Peter Paul (1557-1640). *Portrait of "Saskia" and Hélène Fourment.* Oil on panel. Approx. 51.0 x 31.0 cm. Shown in left profile. *91.157. Brabant, Belgium. Oct. 15 '90.

Flemish, 18th Century

338 HOREMANS, Jan Josef, the Elder (1682-1759). *Recital.* Oil on canvas. 24.0 x 23.5 cm. *91.137.2. Madrid, Spain. Nov. 10 '89.

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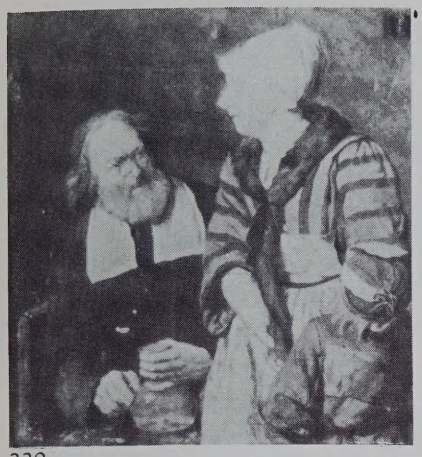

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339 HOREMANS, Jan Josef, the Elder (1682-1759). *Visit to the Doctor.* Oil on canvas. 24.0 x 23.5 cm. *91.137.1. Madrid, Spain. Nov. 10 '89.

French, 19th Century

340 FANTIN-LATOUR, Henri (1836-1904). *Still Life with Peaches and Plums.* Oil on canvas. 23.0 x 27.5 cm. *91.153. Zeist, The Netherlands. Sep. 4 '90.

341 GESNE, Jean Victor Albert de (1834-1903). *Rider with Hunting Dogs.* Oil on canvas. 56.0 x 47.0 cm. Signed in l/l. *91.148. Roermond, The Netherlands. Nov. 9 '90.

French, 20th Century

342 BRAQUE, Georges (1882-1963). *L'Estaque.* Oil on canvas. 38.5 x 46.0 cm. Landscape with water, bridge, boats, and houses. Signed in l/l. *91.170. Paris, France. Jun. 1 '89.

343 LA FRESNAYE, Roger Noel François de (1885-1925). Untitled, 1920. 60.0 x 40.0 cm. Signed, dated, and inscribed: "Grasse" in l/l. *91.143.5. Elsloo, Friesland, The Netherlands. Aug. 31 '90.

344 UTRILLO, Maurice (1883-1955). *Montmartre (Cabaret du Lapin Agile),* ca. 1936. Oil on canvas. 46.0 x 61.0 cm. Signed in l/r and inscribed: "Montmartre." *91.135. New York, NY. Mar. 3 '91. *Reward.*

345 VASARELY, Victor (b. 1908). *Geometric Pattern.* Oil on canvas. 80.0 x 120.0 cm. *91.158.9. Stocksund, Sweden. Jul. 19 '90.

German, 20th Century

346 PECHSTEIN, Max Hermann (1881-1955). *Erlösung durch das Weib,* 1911. Oil on canvas. Signed and dated in l/r. *91.160.1. Berlin, Germany. Jan. 1 '42.

347 PECHSTEIN, Max Hermann (1881-1955). *Fabriken,* 1912. Oil on canvas. Monogrammed and dated in l/r. *91.160.8. Berlin, Germany. Jan. 1 '42.

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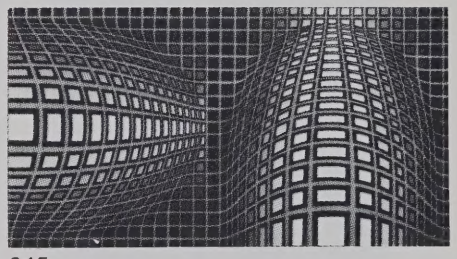

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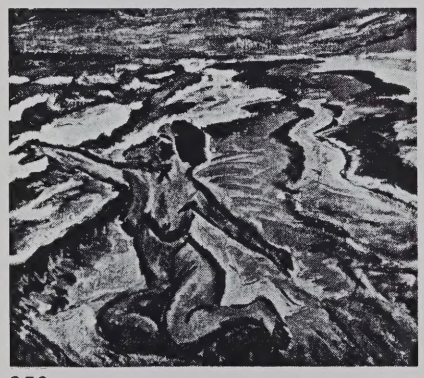

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348 PECHSTEIN, Max Hermann (1881-1955). *Das Gelbe Tuch*, 1909. Oil on canvas. Monogrammed and dated in u/r. *91.160.5. Berlin, Germany. Jan. 1 '42.

349 PECHSTEIN, Max Hermann (1881-1955). *Gelbe Tulpen*, 1909. Oil on canvas. Monogrammed and dated in u/l. *91.160.4. Berlin, Germany. Jan. 1 '42.

350 PECHSTEIN, Max Hermann (1881-1955). *Am Offenen Meer*, 1912. Oil on canvas. Signed and dated in l/r. *91.160.3. Berlin, Germany. Jan. 1 '42.

351 PECHSTEIN, Max Hermann (1881-1955). *Der Tanz*, 1910. Oil on canvas. Approx. 160.0 x 120.0 cm. Monogrammed and dated in l/l. *91.160.6. Berlin, Germany. Jan. 1 '42.

352 PECHSTEIN, Max Hermann (1881-1955). *Am Waldrand*, 1911. Oil on canvas. Signed and dated in l/l. *91.160.2. Berlin, Germany. Jan. 1 '42.

353 PECHSTEIN, Max Hermann (1881-1955). *Die Woge*, 1912. Oil on canvas. Monogrammed and dated in l/r. *91.160.7. Berlin, Germany. Jan. 1 '42.

354 SCHWITTERS, Kurt (1887-1948). *Clippings and Stamps*, 1928. Collage. 20.0 x 18.0 cm. Signed and dated in l/r. *91.143.4. Elsloo, Friesland, The Netherlands. Aug. 31 '90.

355 WIT, Carl Friedrich Wilhelm de (b. 1937). Untitled, 1969-79. Wax and encaustic. 60.0 x 50.0 cm. Signed in l/r. Among 14 wax encaustic works and 11 oil on board works by Wit stolen. *91.144. Amsterdam, The Netherlands. Sep. 19 '90.

Norwegian, 19th Century

356 THAULOW, Frits (1847-1906). *Brook, Nature Scenery.* Oil on canvas. 60.0 x 75.0 cm. *91.158.4. Stocksund, Sweden. Jul. 19 '90.

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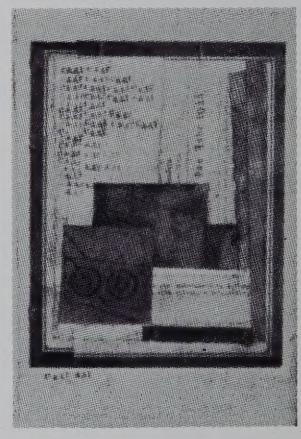

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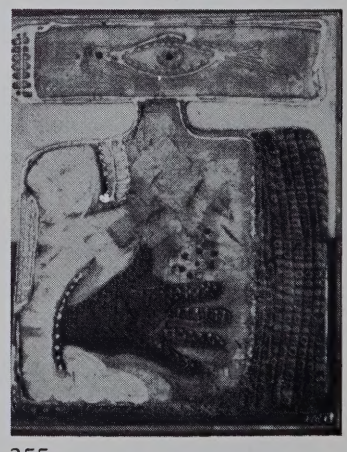

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Russian, 20th Century

357 CHAGALL, Marc (1887-1985). *The Apparition.* Watercolor and india ink. 62.0 x 48.0 cm. Black and white drawing. Signed in l/l. *91.158.3. Stocksund, Sweden. Jul. 19 '90.

Spanish, 20th Century

358 PICASSO, Pablo (1881-1973). *Fruit Basket.* Watercolor. 20.0 x 16.5 cm. Blue, orange, and yellow. Signed in u/l. *91.158.5. Stocksund, Sweden. Jul. 19 '90.

359 PICASSO, Pablo (1881-1973). *Head of a Woman with Golden Earrings,* 1943. Oil on paper. 50.0 x 32.5 cm. Signed in u/r. *91.166.1. New York, NY. Jan. 1 '80.

Swedish, 19th Century

360 FRIIS, Frederick Trap (1865-1909). *Bust of a Blond Woman,* 1890-95. Oil on canvas. 43.2 x 35.6 cm. Estate stamp on verso. *91.136.13. Orange, CT. Mar. 14 '91. *Reward.*

361 FRIIS, Frederick Trap (1865-1909). *Woman by the Window,* 1890-95, Oil on canvas. 43.2 x 61.0 cm. Estate stamp on verso. *91.136.12. Orange, CT. Mar. 14 '91. *Reward.*

362 FRIIS, Frederick Trap (1865-1909). *Woman in Red Lounging,* 1890-95. Oil on canvas. 50.8 x 61.0 cm. Estate stamp on verso. *91.136.14. Orange, CT. Mar. 14 '91. *Reward.*

363 FRIIS, Frederick Trap (1865-1909). *Woman in White with Flowers,* 1893. Oil on canvas. 61.0 x 50.8 cm. Signed and dated in l/r, with estate stamp on verso. *91.136.11. Orange, CT. Mar. 14 '91. *Reward.*

364 LARSSON, Carl Olof (1855-1919). *Flat Country in the Springtime.* Oil on canvas. 47.0 x 60.0 cm. Signed in l/r: C.L. VARBERG. *91.158.1. Stocksund, Sweden. Jul. 19 '90.

365 LILJEFORS, Bruno Andreas (1860-1939). *After the Hunt,* 1892. Oil on canvas. 70.0 x 51.0 cm. Signed and dated in l/l. *91.158.7. Stocksund, Sweden. Jul. 19 '90.

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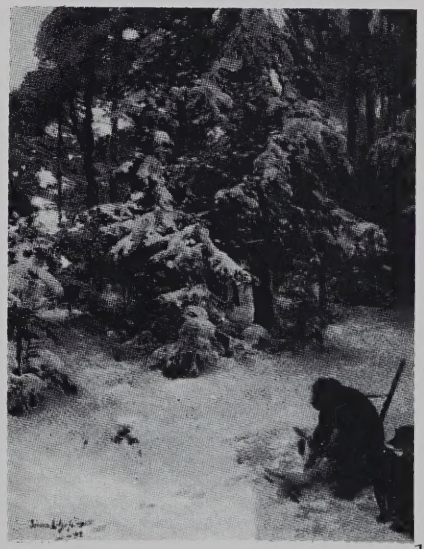

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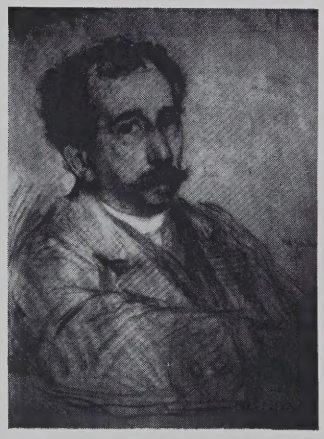

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366 LILJEFORS, Bruno Andreas (1860-1939). *A Red Fox Stalking Birds.* Oil on canvas. 50.0 x 65.0 cm. *91.158.6. Stocksund, Sweden. Jul. 19 '90.

Prints, Drawings

Dutch, 19th Century

367 HEINING, Adelaida Jacoba (1847-1927). *Woman with a Large Hat.* Chalk. 51.0 x 40.0 cm. Signed in pen in l/l. *91.147.4. 's-Gravenhage, The Netherlands. Nov. 4 '90.

368 SLUITER, Jan Willem "Willy" (1873-1949). *Roeland Larij, Artist from Dordrecht,* 1895. Black chalk on paper. 40.0 x 30.0 cm. Signed and dated: '95 at right. *91.147.2. 's-Gravenhage, The Netherlands. Nov. 4 '90.

Dutch, 20th Century

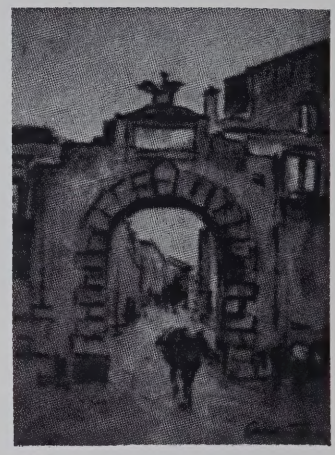
369 APPEL, Karel (b. 1921). *Marine Animals.* Lithograph. One of 6 large and 2 small Appel lithographs stolen. 91.143.3. Elsloo, Friesland, The Netherlands. Aug. 31 '90.

370 BEVERLOO, Corneille Guillaume, called Corneille (b. 1922). Untitled. Lithograph. One of 14 Corneille lithographs stolen. *91.143.2. Elsloo, Friesland, The Netherlands. Aug. 31 '90.

371 GOEDVRIEND, Theo (1879-1969). *City Gate.* Red chalk. 14.0 x 11.0 cm. Among 6 Goedvriend drawings stolen. *91.147.1. 's-Gravenhage, The Netherlands. Nov. 4 '90.

372 SOONIUS, Lodewijk "Louis" (1883-1956). *Standing Nude,* 1916. Pencil. 45.0 x 30.0 cm. Signed and dated in l/r. Among 3 Soonius drawings stolen. *91.147.7. 's-Gravenhage, The Netherlands. Nov. 4 '90.

373 VELDE, Abraham Gerardus van (b. 1895). Frontispiece to the book, *Fantasme,* 1978. Lithograph. 26.9 x 55.0 cm. One of 7 copies of 18 van Velde lithographs stolen, all created to illustrate the same book, with text by Michel Bohbot. *91.143.1. Elsloo, Friesland, The Netherlands. Aug. 31 '90.



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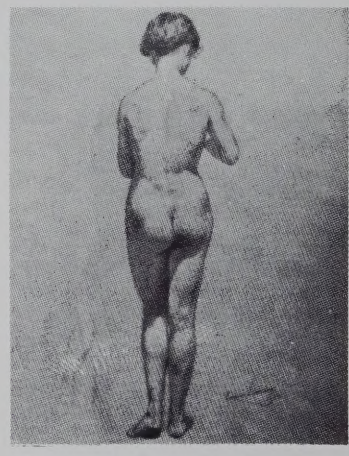

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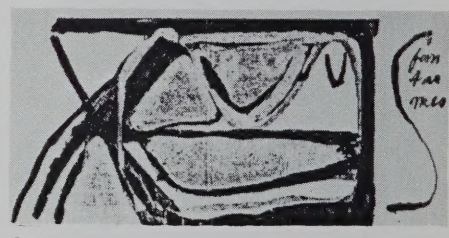

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French, 16th Century

374 Unknown. *The City of Tunis,* 1535. Engraving with watercolor on paper. 31.0 x 42.0 cm. Consisting of three views: an overall view with sea visible in top right; a view of the cape and city surrounded by fortifications, and a view of the creek and cape with the city in the center. *91.139. Paris, France. Oct. 16 '90.

French, 19th Century

375 MATISSE, Henri (1869-1954). *Nu bleu,* 1952. Silkscreen. Signed and dated in l/l. One of three nudes from the series, *Nu bleu,* 1952. *91.143.7. Elsloo, Friesland, The Netherlands. Aug. 31 '90.

German, 20th Century

376 WOLVEKAMP, Theo Wilhelm (b. 1925). Untitled, 1952-88. Silkscreen. Signed and dated: '52-'88 in l/r, and numbered in l/r. Among 15 Wolvekamp silkscreens stolen. *91.143.8. Elsloo, Friesland, The Netherlands. Aug. 31 '90.

Spanish, 20th Century

377 MIRÓ, Joan (1893-1983). *Spider Web.* Pen and ink on paper. 40.0 x 50.0 cm. Signed in l/l. *91.158.8. Stocksund, Sweden. Jul. 19 '90.

Sculpture

American, 20th Century

378 CASEY, Lane. *Torso #2,* ca. 1988. Bronze. 45.7 x 22.9 x 14.0 cm. Stamped with a double arrow, edition no. 4/10. *91.161. New York, NY. Feb. 15 '91.

Dutch, 20th Century

379 RAMAKERS, Jo. *Trap of Life.* Acrylic, bronze, and dark ashlar. Approx. ht. 45.0 cm. A plaque on the base inscribed with the artist's name. *91.152. Heerlen, The Netherlands. Nov. 2 '90.

European, 17th-18th Century

380 Unknown. *Hercules.* Bronze. Ht. 25.0 cm. *91.140. Amsterdam, The Netherlands. Jul. 23 '90.

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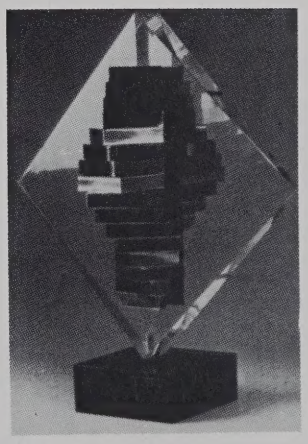

379

Decorative Arts

381

382

Flemish, 17th Century

381 Unknown. *St. Urban,* ca. 1600. Polychromed wood. Ht. 92.0 cm. Traces of red and green paint. Institut Royal de Patrimoine Artistique inventory reference no. M 7818071. *91.138. Anlier, Belgium. Aug. 20 '90.

French, 20th Century

382 MIKLOS, Gustave (1888-1967). *Female Head.* Patinated black bronze. Ht. 17.1 cm. Edition no. 4/4. *91.168. London, England. Mar. 1 '91. *Reward.*

Clocks, Timepieces, Watches

383 BENSON & HIGGS. English, 18th century. Bracket clock. Faux tortoise-shell with ormolu mounts. Approx. ht. 50.0 cm. Surmounted by 5 ormolu finials, the fretwork-carved arch above an arched glazed door opening to a dial with silvered chapter ring with moon phase, the shaped base on scrolled ormolu feet. Inscribed on dial: Benson & Higgs. *91.145. Assen Drenth, The Netherlands. Apr. 23 '90.

384 KROEZE, B.J. Dutch, 18th century. Longcase clock. Walnut case. With five movable, painted ships against a painted background above the clock face, with moon phase and date dials. *91.154. Enschede, The Netherlands. Oct. 13 '90.

Metals

385 WUNDERLICH, Paul (b. 1927). German, 20th century. Chess set. Bronze and wood. Ht. 20.0 cm. Numbered. Chessboard 7 cm. thick. *91.158.10. Stocksund, Sweden. Jul. 19 '90.

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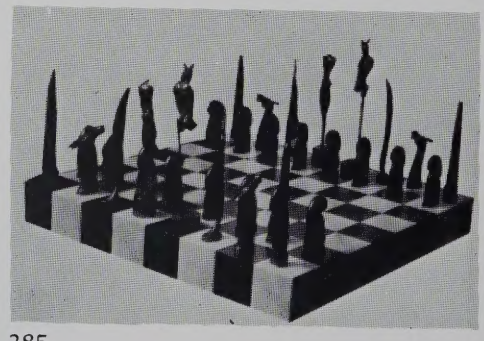

385

Antiquities

Silver

386 Flemish, 18th century. Samovar, 1778. Silver. The faucet in the form of a dolphin, the knop on the lid in the form of a pinecone, the handles on the shoulders in the form of lions. With an Amsterdam hallmark, and a maker's mark: JBV. *91.155.2. Bergen, The Netherlands. Oct. 31 '90.

386

386 Hallmark.

Etruscan

387 Gold finial, ca. 500-300 B.C. Beaten gold. 8.3 x 4.5 cm. Having a pomegranate supported on a stalk, four lions couchant at the base, and decorated in relief with satyrs, vines, and other motifs. *91.167.1. Liverpool, England. May 6 '89.

388 Pair of gold earrings, ca. 500-300 B.C. Beaten gold. Diam. 1.7 cm. Of basket type and ornamented with granulation and filigree in various patterns including palmettes. *91.167.3. Liverpool, England. May 6 '89.

389 Pair of gold earrings, ca. 500-300 B.C. Beaten gold. Ht. 2.4 cm. Each in the form of a disc with spiral and circular filigree work. *91.167.2. Liverpool, England. May 6 '89.

Roman

390 *Emperor Tiberius.* Marble. Ht. 22.0 cm. Head of the Emperor as a young man. Left part of head unfinished. *91.169. Lyons, France. Jul. 2 '89.

390

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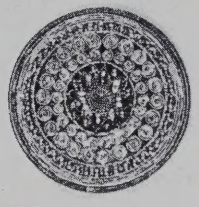


389

Ethnographic Objects

392

393

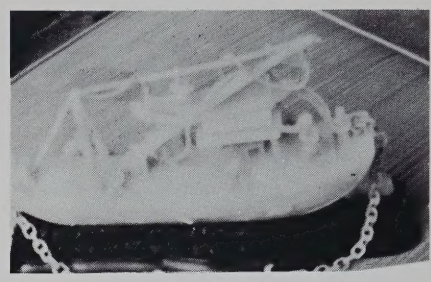
Indian

391 4th century. Gandharan carving with scenes from the life of Buddha in a shallow niche. Gray schist. Ht. 38.1 cm. *91.164.1. Coconut Grove, FL. Dec. 9 '90. *Reward.*

Javanese

392 12th-14th century. Earring. Gold. 2.6 x 1.2 cm. In the form of a monster's head on the recto, with bulging eyes, large ears, tusks, and 4 large front teeth, on its head a diadem, a three-cornered ornament under its chin. Among 36 gold Javanese ornaments stolen. *91.156.2. Amsterdam, The Netherlands. Nov. 14 '90.

393 Oval plate ornaments. Gold with engraved gold leaf. 18.0 x 5.0 cm. Each plate surrounded by a thin strand of gold wire, with a male figure engraved on the left ornament and a female figure engraved on the right. Among 36 gold Javanese ornaments stolen. *91.156.1. Amsterdam, The Netherlands. Nov. 14 '90.



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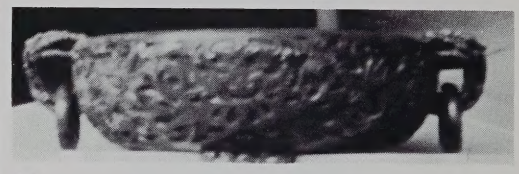


395

395

Asian Art

Chinese

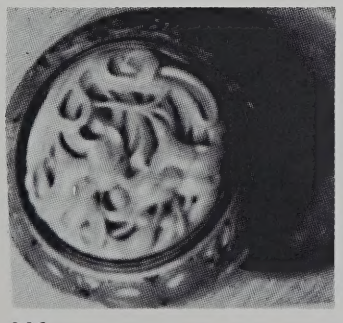
394 Ch'ien Lung period. Boat, ca. 1790. Pale gray-green jade. 18.4 x 31.1 cm. Rigged boat with figures, chains, and anchors, with a carved and pierced ebonized teak base. *91.164.5. Coconut Grove, FL. Dec. 9 '90. *Reward.*

395 Ch'ien Lung period. Bowl, ca. 1790. Jade. Diam. 23.5 cm. Carved with lotus blossom and dragon patterns, with lotus blossom and leaf handles with rings. *91.164.2. Coconut Grove, FL. Dec. 9 '90. *Reward.*

396 Ch'ien Lung period. Brush vase, ca. 1790. Spinach jade. Ht. 10.8 cm. Dual cylinder design with dot shield and fret pattern, with kylin and phoenix between the cylinders. *91.164.3. Coconut Grove, FL. Dec. 9 '90. *Reward.*

397 Ch'ien Lung period. Two bowls, ca. 1790. Pale gray and green jade. Diam. 12.7 cm. Carved and pierced with lotus blossom and phoenix patterns, with matching covers with lotus blossom finials. 91.164.4. Coconut Grove, FL. Dec. 9 '90. *Reward.*

398 Covered bowl. Spinach jade inset with coral and other colored stones. *91.164.7. Coconut Grove, FL. Dec. 9 '90. *Reward.*



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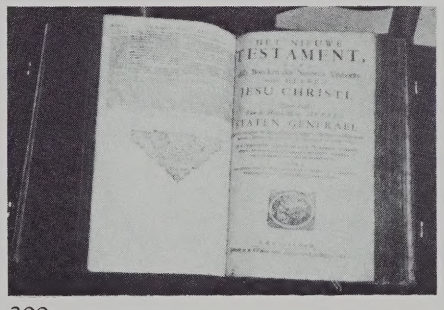

399

Miscellaneous Objects

Books, Documents, Manuscripts, Maps

399 Dutch, 17th Century. Bible of the State of Holland, with title page of the New Testament, 1661. Leather binding with copper clasps. Published in Amsterdam by the widow of Paulus van Ravesteyn and inscribed with the registers of the Reurink and Smienck families. *91.151. Dedemsvaart, The Netherlands. Nov. 10 '90.

400 French, 16th century. Single leaf, with a full-page miniature of *The Deposition from the Cross,* from a Book of Hours, ca. 1510. Illuminated vellum. 19.3 x 13.0 cm. Painted in a bright palette with liquid gold highlights and glossing, produced in Rouen in the same workshop as the Book of Hours in the Rothschild Collection at Waddesdon Manor. *91.162. San Francisco, CA. Feb. 17 '91.

400

Index

401 VERARD, Antoine (d. 1573). French, 16th century. Book of Hours. On parchment with 20 miniatures. 14.0 x 9.0 x 2.0 cm. Four lines inscribed on last leaf in old French including: "February 1509" and a name, possibly "Ronime." *91.134. Namur, Belgium. Jun. 3 '90.

401

American
Paintings, Pastels, Mixed Media Works, Watercolors 301-19
Sculpture 378
Appel, K. 369

Belgian
Paintings, Pastels, Mixed Media Works, Watercolors 320
Benson & Higgs 383
Beverloo, C.G. (Corneille) 370
Braque, G. 342

Casey, L. 378
Ch'ien Lung period 394-97
Chagall, M. 357
Chinese
Objects of Art 394-98
Clay, E. C. F. 314
Cuban
Paintings, Pastels, Mixed Media Works, Watercolors 321-22

Dougherty, P. 315
Dutch
Paintings, Pastels, Mixed Media Works, Watercolors 323-34
Prints, Drawings 367-73
Sculpture 379
Clocks, Timepieces, Watches 384
Books, Documents, Manuscripts, Maps 399
Duveneck, F. 301-4

English
Paintings, Pastels, Mixed Media Works, Watercolors 335
Clocks, Timepieces, Watches 383
Etruscan
Gold 387
Jewelry 388-89
European
Sculpture 380

Fantin-Latour, H. 340
Feininger, L. 305
Flemish
Paintings, Pastels, Mixed Media Works, Watercolors 336-39
Sculpture 381
Silver 386

Foote, M. H. 306-10
French
Paintings, Pastels, Mixed Media Works, Watercolors 340-45
Prints, Drawings 374-75
Sculpture 382
Books, Documents, Manuscripts, Maps 400-1
Friis, F. T. 360-63

German
Paintings, Pastels, Mixed Media Works, Watercolors 346-55
Prints, Drawings 376
Metals 384
Gesne, J.V. Albert de 341
Goedvriend, T. 371

Hawthorne 316
Heining, A. J. 367
Horemans, J. J., the Elder 338-39

Indian
Sculpture 391

Javanese
Jewelry 392-93
Jongkind, J. B. 326-28

Kemper, C. J. 331
Koekkoek, B. C. 329
Kroeze, B. 384

La Fresnaye, R. N. F. 343
Lam, W. 321-22
Larsson, C. O. 364
Leeuwen, H. "Henk" van O. 332
Levy, A. O. 317
Liljefors, B. A. 365-66

Magritte, R. F. G. 320
Matisse, H. 374
Miklos, G. 382
Miró, J. 377
Molenaer, K. 323
Molijn, P. de 324

Norwegian
Paintings, Pastels, Mixed Media Works, Watercolors 356

Pechstein, M. H. 346-53
Picasso, P. 358-59

Ramakers, J. 379
Roman
  Sculpture 390
Rubens, P. P. 337
Russian
  Paintings, Pastels, Mixed Media Works, Watercolors 357

Saftleven, H., the Younger 325
Schouten, G. J. 330
Schwitters, K. 354
Shinn, E. 318
Sluiter, J. W. "Willy" 368
Smet, L. de 333
Soer, C. 334
Soonius, L. "Louis" 372
Spanish
  Paintings, Pastels, Mixed Media Works, Watercolors 358-59
  Prints, Drawings 377
Stoddard, A. K. 319
Swedish
  Paintings, Pastels, Mixed Media Works, Watercolors 360-66

Thaulow, F. 356

Utrillo, M. 344

Vasarely, V. 345
Velde, A. G. van 373
Verard, A. 401

Weeks, E. L. 313
Wit, C. F. W. de 355
Wolvekamp, T. W. 376
Wood, R. 335
Wunderlich, P. 384

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